Dancing Star

Vol. 1., No. 3. February 1951 Fifteen Cents

INFORMAL PUBLICATION DEVOTED TO THE ART OF DANCIN

Editorial . . .

INVESTIGATE BEFORE YOU INVEST

"Print it big enough and they believe it", is as true today, if not more so, than it was when one of the country's largest publishers said it years ago.

What with radio, newspapers, magazines, sign boards and now television expounding the merits of the different advertisers' wares it is small wonder that the individual is at a loss to know what to believe.

All of us, however, should take time out now and then for a little personal research, physical and mental. This is especially true when it comes to the training of our progeny. For example, in the selection of a dance school for her child a mother can not be too careful. Too often parents send their youngsters to a particular school merely because it's handy, or because it's inexpensive. Obviously, these are two of the worst reasons.

In the matter of ballet or acrobatic lessons an incompetent instructor might seriously injure a child.

Although not many parents are aware of it, there is no state or federal law requiring the licensing of dance teachers. Anyone, competent, or otherwise, can hang out a shingle and begin teaching your child. They can if you let them.

Fortunately, there are many excellent and highly skilled instructors in every phase of dancing. It just involves a little effort on the part of the parent to ferret them out. There are several satisfactory methods of doing this:

1. Contact the secretary of any accredited dance teachers' association.
2. Take in the various dance school recitals in your community and compare results.
3. Personally investigate your potential teacher's past training, experience and current ability.
4. Consult your local better business bureau.

To carry out any of the aforementioned suggestions means that you have taken a great step toward assuring a superior type of dance training for your son or daughter.

★ ★ ★ ★ ★ ★

TEEN AGE STATISTICS

Miss Teen is 5 feet tall and weighs 116 pounds. She spends $119. annually on clothes. 13 % want careers.

Mr. Teen is 5 feet 7 inches tall and weighs 132 pounds.

Teenagers spend $8,000,000,000 yearly.

Their average allowance, $2.77 a week.

Average earnings are $8.00 a week.

Seven times more girls marry in their teens than boys.

They attend their first party at the age of 16.

80% of all teenagers are in high school.

Of these, 20% go on to college

In 1900 only 11% went to high school and 4% continued to college.

In twenty years, percentages are expected to be 100% in high school and 35% in college.....

-Reprinted from Liberty-

A graceful and pleasing figure is a perpetual letter of recommendation.— -Bacon-

★ DANCING STAR ★

376 Almaden Ave. CY 5-7827
San Jose 10, California

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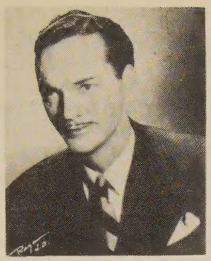
Dance Lines

by Gordon Keith



FROM PREDICTION TO FACT

IT was while we were stationed in El Paso during the 2nd W.W. that we met a handsome young actor by the name of Bill Le Messina. He had been a room mate of Montgomery Clift before coming into the Army. It was Bill's prediction that Clift would go places after the war and while we were enroute to Leyte, Bill told us to be sure to remember the name.

Not too long ago we spotted Montgomery Clift's picture staring up at us from the cover of 'Life'. Bill was right. The rest is fast becoming history.

But what we really meant to mention was that we hadn't seen or heard from Bill since we saw him in the Lunt and Fontaine show 'Tonight My Love' at the Civic Auditorium. Then last week we got a card from him stating that he had just returned from Spain and the Bullfights.

MATADOR VS DANCER

And what does all this have to do with dancing? Nothing, perhaps, except that watching the nimble foot work of a skilled matador is much like observing the spirited performance of a Spanish dancer.

Nor is a bullfight the gruesome affair that the uninformed would have us believe. And lest there be those who would interpret this writer's physical makeup as one of violence, let it be noted here and now that we have never even whacked a chicken's head off.

We had heard about the horror of the bull ring and upon our first visit were prepared for the worst. But alas, the music, colors and the grand march into the arena, was indeed a thrilling sight to behold.

We sat enthralled observing the matador's haughty stance and the magnificent manner in which he maneuvered his cape as the bull made the charge. And while we watched we could not but think of the proximity between matador and dancer. We decided then and there to become a full fledged aficionado....

BALLET LIBRARY

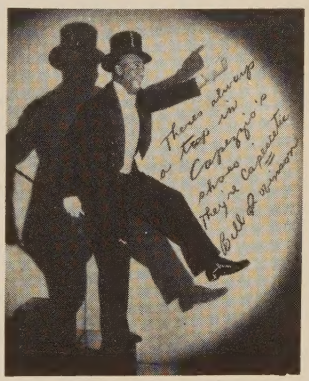
OLGA ZICEVA, president of the Dance Masters Of California, has a library of over 150 books about ballet...

THE MORAL IS:

KEEP right on asking for dances even when you've been refused twelve times...That's the number of consecutive refusals we chalked up not so long ago at an Oakland ballroom. We thought that was somewhat of a record until we ran across this:

..."I once went back to the Trianon Dance Hall at sixty-second Street and Cottage Grove Avenue where I learned to dance and thirty-six girls refused to give me a dance before one finally consented." (A true excerpt from an article by James T. Farrell in the magazine ,TOMORROW)

BILL ROBINSON
Famous Stage and Screen Star



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reviews

PAGAN LOVE SONG

Filmed in Hawaii, this technicolor musical is about a native half-caste (Esther Williams) who eventually wins the heart of a newly arrived pantation heir (Howard Keel). Esther's photogenic shapeliness in, on, under and out of water, make this plot-silly pic easy on the eyes. The Tahitian dance sequences to this reviewer were worth the entrance fee alone.

* * *

French ballet

by OLGA ZICEVA

"Le Ballet de Paris" presented by the brilliant young dance mime choreographer, Roland Petit lived up to every promise given it in advance publicity. It is bold, dynamic and exciting. Recent years have seen many departures from the academic ballet, but this is the most radical. The entire company not only dances, but sings as well, and the effect it creates is somehow appropriate.

The program this company presents cannot be classed as ortho - dox ballet. One suspects the unusual novelty of the ballets to be a deliberate choice of the management as a means of attracting the attention of those who consider 'ballet' too highbrow for their taste. If this be the case, they have fully achieved their aim. Whether or not you understand the meaning of a "pas de bourree" you can still relish "Le Ballets de Paris" with its rich diet.

The continuity of each ballet is beautifully carried out with very effective changes of scenery and lighting. As a whole, the costumes are a little disappointing as there is too much similarity in design and color. Evidently the designers were somewhat obsessed with the idea of a woman's corset.

Every ballet is vigorous in movment to the extreme. A little dash of the lyric quality would not be amiss. There are no 'variations' or 'pas de deux' in the accepted manner. The dancing, although very effective, is somewhat acrobatic in style, and the purely balletic steps that one sees are arranged in an almost casual manner, fusing into the overall conception of the theme.

Roland Petit's genius as a choreographer is particularly evident in his group arrangements and mise-en-scenes, such as the fight of the thieves in "La Croqueuse de Diamants" and the dance of the Toreador and of the corps de ballet in "Carmen." The seductive "Carmen" adagio is a mas - terpiece of invention, beautifully danced and eloquently mimed by Renee Jeanmaire and Roland Petit and provides them with an opportunity to display their fine technical skill.

Every dancer in the company is also an actor. Among the most outstanding are Roland Petit, a proficient dancer and talented actor, capable of unexpected pathos; Renee Jeanmaire, nicknamed 'Zizi' with a bewitching gamine personality and a lovely, well trained body; Collette Marchand, a strikingly attractive dancer, although "L'Oeuf a la Coque" does not afford her much opportunity to display this ability, (but, ooh-la-la! she does not need it) and Gordon Hamilton, with his engaging personality, capable dancing, and sense of comedy. Nicholas Orloff is another versatile performer who accomplishes a complete contrast as the chef in "L'Oeuf a la Coque" to the handsome Toreador in "Carmen", and Belinda Wright's vivid personality as a bandit in Carmen proved her a very able dancer.

(concluded on page 5)

No Time To Relapse

Prima ballerina of the Ballet Russe de Monte Carlo, Alexandria Danilova, informed reporters that she lost nearly all she had, six thousand dollars in jewels.

"I put them on a shelf in my hotel room in Phoenix," she said. She was in El Paso, Texas before she missed them. In telling of her loss, dancer Danilova explained: "When I talk to this big Texas sheriff, I relapse into Russian, which is not very popular now."

success rules for dance teachers

San Francisco, Calif. Jan. 7,1951
(Exclusive to the DANCING STAR)

Miss Alice La Vere, consulting psychologist, addressed some seventy or eighty members of the Dance Masters of California on the subject of, 'Streamlining The Efforts Of The Professional Person!

"Three important things to work for," Miss La Vere told her audience are: "1. A Growing and productive clientele. 2. Personal satisfaction with one's own accomplishments. 3. Continuous financial and personal security.

Alice La Vere

"Each instructor should take a personal inventory of his personality, assets and liabilities. Because of his position as a teacher he will transfer not only the knowledge his students are paying for, but he will also transfer his personality to them as well.

"Each instructor should ask himself:

What have I to offer my students that is of value to them?

Have I missed my mark with them? If so where?

Am I a positive or negative force in my profession?

Do I depress my pupils with negative talk, or do I impress them with the magnificent opportunities which lie ahead for them?

Do I teach my students with enthusiasm, interest and vitality, or do I merely spend my time with them for a fee?

The most important psychology of any business is to work for production and satisfied clients. Too many of us are prone to concentrate on our income only to discover ourselves surrounded by mediocre and unhappy students. We must invest our efforts in the reputation of our pupils for in this way only will we earn a reputation for ourselves.

"Human attitudes can be changed. Your attitude today determines the degree of your success or failure tomorrow."

END

A BIOGRAPHICAL BRIEF

Alice La Vere, Consulting Psychologist and Certified Teacher of Personal Adjustment, received her early training from N.Y.U. Later she became the only woman ever to be accepted by Alexis Carrel(author of 'Man The Unknown') as his private student.

Miss La Vere maintains offices in San Francisco and Beverly Hills and numbers among her students many personalities of both stage and screen.

(cont'd from page 4)

This reviewer's overall impression of "Le Ballets de Paris" is that it is excellent theatre, with a young, good looking and talented cast which provides an exciting evening's entertainment. If you are a bit on the prudish side, you may be a trifle shocked, but don't miss it.

biographical brief

Olga Ziceva, a native of Moscow, Russia began her studies under A. Chudinoff of the Imperial Russian Ballet. In America her training continued under such able masters as: Luigi Albertieri, Theodore Kosloff and Adolph Bolm.

Professionally she danced solo parts in Greenwich Village Follies; was a member of the Chicago Civic Opera under Bolm; member of "Season des Ballets Russe", under the management of Morris Gest, and danced the lead with Armand Kaliz in Keith-Albee vaudeville.

(concluded in adjoining column)

Since 1934 Olga Ziceva has conducted her own ballet school in San Mateo, California. She is currently president of the D.M.C.

END

Reading from left to right: Mary-Anne C. Hess Ed. Doutt, Clarice Cox, Tony Valenti, Joan Spears, Dick Newman, Joyce Dicus and Charles Dunn.

CAUGHT IN ACTION AT

Ellen Hughes, La Don
Elaine Grizilo, Buddy
lan, Mona Rae Morgan,
Sarah Weiss. Marilyn

★ ★

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GIRLS: If you want to be able to follow your partner effortlessly then this is the class you'll want to be in . . .

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COUT BENEFIT.....
ıry, David Lawler,
ın, Nancy Chamber-
ıld Farreri and
(4th from left).

PERSONAL APPEARANCES

Mona Rae Morgan danced New Years Eve at the Sierra Sky Ranch in Oakhurst.

Ricky Trujillo and Pearl Jacques danced for the Omaha Woodmen, Jan. 26.

Clark and Shirley Daniels along with Jackie and Sandra Bray appeared on television progams this month.

HAPPY BIRTHDAY to each of you from Gordon Keith and Staff..

Silvia Lee, Feb.3, 1944
Mona Rae Morgan, Feb. 11, 1941
Dick Newman, Feb. 18.
Janice Nichols, Feb. 19. 1944

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TIME OUT FOR BREATH IN
OUR TUESDAY NIGHT RUMBA
AND MAMBO CLASS.....

Left to right: Esther Bullwinkle, La Verne Temple, Don McRuer, Lorraine Mc Quaide, Pauline Riddling, Joe Bommerito, Doris Ferguson, Tony Valenti, Anne C. Hess. Ed Doutt, Joyce Dicus, Dick Newman and Clarice Cox.

CING STAR 15¢

(cont'd from page 9)

ed teachers who have been selected for their charm, patience and understanding. A school's prime interest lies, not alone in dollars and cents, but in the progress of its students. (There are a few conspicuous exceptions, but your Better Business Bureau will gladly advise you in the matter of selection.) A competent dance instructor can help a student gain self-confidence, poise and grace.

Today, when a forlorn appearing gentleman walks into a dance school and announces somewhat dejectdly to the interviewer:

"I've just lost my wife. I'd like to learn to dance."

She knows from experience that he doesn't mean that his wife has just passed away. It's just that his marriage has gone on the rocks. In short, it somewhat parallels the story about the fellow who locked his barn after the horse had gone.

So men, think it over. Why not skip the armchair routine for an evening and take the wife dancing? You'll find as you did before you married the girl, that dancing still pays great social dividends.

DO NOT CONFUSE THE TWO STEP WITH THE BASIC WALTZ STEP!

Although the WALTZ is danced to 3/4 time and the TWO STEP to 4/4 time, you frequently see dancers doing the TWO STEP to waltz music instead of to foxtrot rhythms. What is perhaps equally bad taste is the fact that so many men use this same TWO STEP, dance after dance, with little or no variation.

Is it any wonder then that the ladies lose interest?

BASIC WALTZ
(Face line of direction.)

Step left foot forward.
Step right oblique.
Close left foot to right foot.

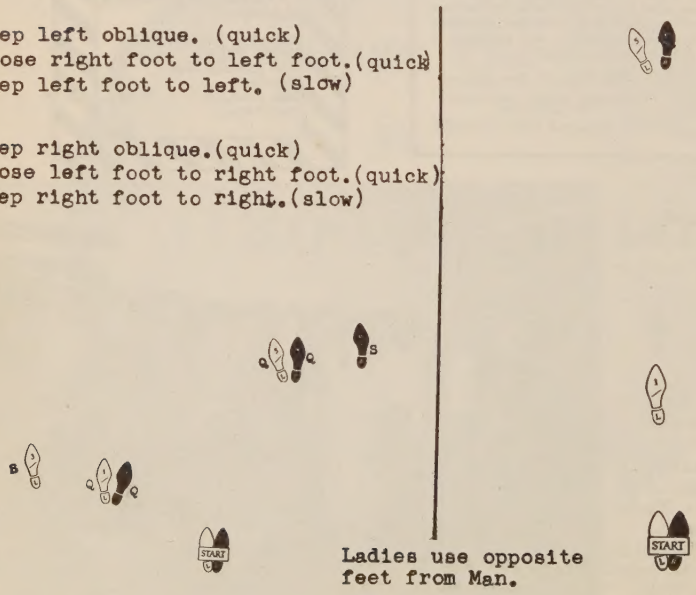
Step right foot forward.
Step left oblique.
Close right foot to left foot.

Step right oblique. (quick)
Close left foot to right foot. (quick)
Step right foot to right. (slow)

TWO STEP
(Face line of direction.)

Step left oblique. (quick)
Close right foot to left foot. (quick)
Step left foot to left. (slow)

Step right oblique. (quick)
Close left foot to right foot. (quick)
Step right foot to right. (slow)



Ladies use opposite feet from Man.

Papa Won't You Dance With Me?

by Neal Stanton

To many wives throughout America the words 'Papa Won't You Dance With Me' are more than just a song title. They pose the almost universal question of: "Why doesn't my husband take me dancing any more?"

Having discussed this subject of dance-starved wives with teachers and interviewers from some of the country's leading dance schools it would seem that the story is a familiar one with but slight variation.

A man meets a girl. The girl enjoys dancing, so he takes her to dances, oftimes giving the impression that he likes nothing better than a dreamy waltz, or a snappy foxtrot. Whether this is true, or not is beside the point. After all, he's still courting the girl and nothing is too good for her.

Later, they marry and after a brief honeymoon, settle down to a conventional grind. She to her house work, he to his job. Every night after work it's the same routine. Upon entering the house he pecks the little woman on the cheek, grabs the evening paper and kicking off his shoes (these feet are killing me) he sinks into his favorite armchair until dinner. Afterward, it's back to the armchair again to alternately read and doze until time to retire.

Now should the wife venture to suggest that they go out for an evening's dancing he puts into action some stock excuse about having enough to do with making a living for the family (the family being the two of them) without trotting around some dance floor half the night.

The fact that his wife spends her days in equally hard work but still enjoys an occasional evening's dancing doesn't seem to enter his head.

The outcome of such marriages depends mainly upon the woman. If she is a patient individual, she may not grin, but in all probability she will bear it--at least temporarily.

On the other hand, if she is the impatient type, she has several alternatives. She can step out on the Q T , attend dances with a girl friend or dissolve her marriage.

Because a wife seeks a divorce doesn't necessarily mean that she did so merely because her husband would not take her to dances. On the contrary, this may be only one of several phases in a man's social neglect of his wife. But it may be the decisive factor in her decision to obtain a divorce.

What, then, causes some men to avoid a dance floor ? To openly profess their dislike for dancing? Usually the most obvious reason in the world. They simply do not like to dance because they do not know how. We all enjoy doing things in which we excel, whether it's golfing, bowling or dancing.

A time-worn remark among anti-dance enthusiasts is: "I can't dance unless I've had a few shots, then I can really step."

It would make just about as much sense to say to that person: "Here's a short beer, now let's hear you play the violin."

Drinking before going onto the dance floor may cause a man to lose his inhibitions when it comes to walking all over his partner's nylons, but it will never make a dancer of him.

Obviously, the quickest and simplest means of overcoming one's ineptness in the ballroom is to take a few dance lessons from some reputable school.

Learning to dance is truly an easy, pleasant experience. It is a shortcut to social enjoyment as well as a healthful means of recreation.

For the most part, the dance school of today employs well train-

(Continued on page 8)

IT'S A FACT . . .

In the days of vaudeville many theaters posted a sign back stage which read: "Don't send your laundry out until after the first show" signed, "the manager". This meant one thing. If a performer's act didn't go over there was a chance of his being fired. Consequently if he had to leave town prematurely he would lose his laundry.

* * *

The first professional dancers were Irish clog dancers who performed in wooden soled shoes.

* * *

Samuel Goldwyn is trying to get George Balanchine to do the choreography of "The Hans Christian Andersen Story."

* * *

Gene Kelly used to own a dance school in Pittsburgh, Pa. In the new picture, "Love Is Better Than Ever" he will be technical adviser on the dance school sequences. He plays himself in the picture.

* * *

Francis Stepney was the first dance teacher on record in the United States. He taught in Boston, Massachusetts in 1685.

* * *

A city ordinance on the books since 1913 in Provo, Utah, stipulates that dancing couples must stay at least two feet apart.

* * *

A Balletomane is a ballet enthusiast ; a ballet fan. A devoted Balletomane is a sincere follower of the ballet and often collects records, books, autographs and clippings on the subject. This form of Balletomania is a healthy one for American ballet and has done much to keep it a vital, living art.

* * *

For the artist life is always a discipline, and no discipline can be without pain. That is so even of dancing, which of all the arts is most associated in the popular mind with pleasure. To learn to dance is the most austere of disciplines.

-The Dance of Life-

D.M.C. Secretary Resigns

For more than twenty years, Alice Zwillinger has had a guiding hand in the destinies of the Dance Masters of California. Having joined the organization while it was still in its swaddling clothes, she became its secretary-treasurer in 1936.

Little did she know then, just what her duties in the struggling young dance teachers' organization would entail. Even during the years when members were as scarce as proverbial'hens' teeth' Miss Zwillinger was soon to discover that such details as, contacting potential members, arranging monthly teacher's meetings, collecting dues (no small item in itself), mailing out various notices and bulletins, mapping out plans for annual conventions and answering countless queries via phone and letter, proved almost too much for one individual.

But Alice Zwillinger was no quitter, even though the pay at the time was only forty dollars a year. Wholeheartedly she stepped into the job to help build a great and ever growing dance teacher's association. And all this while operating a full time dance school of her own.

Although she modestly declines to discuss it, there was a time during the D.M.C's budding years that money was practically nonexistent, and with an annual convention coming up this meant one thing. Money. Money to pay for printing, advertising, teachers and a place of meeting. Miss Zwillinger, knowing only too well, that "nothing breeds success like success" and vice versa, knew that something would have to be done, and quickly, if the association were to hold its scheduled summer session.

And so, with no one the wiser , she managed a loan on her home in order to meet the necessary advance expenses. (The loan Miss Z makes it clear, was paid off after fees from the convention had come in.) Neverthless, it has been such dauntless faith and hard work by Miss Zwillinger and all the D.M.C.'s officers, past and present, that have made this dance teachers' organization

(Concluded on back cover)

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laugh lines

"Josephine turned me down when I asked her for a dance."
"That girl knows her bunions."

* * *

"Now tell me the truth. Do dancers like talkative women as well as the other kind?"
"What other kind?"

* * *

She--"Do you indulge greatly in terpsichorean art?"
He--"No, I've never cared much about paintings."

* * *

Sally: "I don't think much of some of these dances. They're nothing but hugging set to music."
Nancy: "What is there about that to which you object?"
Sally: "The music."

* * *

He--"I hope you'll dance with me tonight."
She--"Certainly, silly, I hope you don't think I came down here just for pleasure."

* * *

He--"You're not going dancing with that electrician again, are you?"
She--"And why not?"
He--"Oh, no reason at all--except that he dances like he's got a short circuit."

Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself.
-The Dance of Life-

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Before You INVEST

Cover Photograph

"Renée Jeanmaire in 'La Croqueuse de Diamants'

Ballroom Patter

by David Storm

YOU CAN PRACTICE

Do you find it inconvenient to practice your ballroom dancing? Perhaps you feel that because your room is small and you have no partner that practice is impractical.

This is not so. There are many steps that require little space. The Rumba is a dance that can be practiced without a partner and requires a small area.

The Waltz and Foxtrot as a whole require greater space, however, there are many steps that can be practiced adequately in a minimum amount of space.

If you are fortunate enough to posses a door mirror, observe your posture while executing your steps. Practice going through them by standing erect. With arms upraised as though you were holding a partner, try dancing with as little arm and shoulder movement as possible.....

dance tips

GENTLEMEN:

When some one cuts in during your dance, it is considered proper not to tag back until a second partner has cut in.

Don't cut across the center of the dance floor, follow the line of direction. (Counter clockwise.)

It is inexcusably rude to step in front of one girl in order to ask another for a dance.

Give your partner a fair opportunity to catch on to your tricky steps by doing them slowly at first and repeating them several times.

LADIES:

If you go stag, don't refuse to dance with one person and then accept another.

When refusing to dance with a person, do it graciously.

Personality, which has in its makeup a bit of humility, sweetness, humor, understanding and refinement, will go further toward making a girl popular than being a mere shell of beauty.

If a girl has even a modicum of these attributes, along with a fair knowledge of dancing, she may rest assured that she will be a much sought-after partner (by the right type of man) not only as a dance partner, but a life partner.

(SECRETARY RETIRES, Cont'd from p.10)

one of the finest in the country.

Has it all been worth while? Let past accomplishments speak for themselves. There are now over 200 active members; a voluntary insurance plan; twelve monthly meetings a year where members come to brush up on the newest of the dances and teaching technique; plus a gala convention each summer with some of America's finest dance teachers instructing in all phases of dancing.

Miss Zwillinger, having relinquished her secretary-treasuer job last summer is now devoting her time to operating her own dance school. Not to mention such extra curricula as: instructing dancing for the Oakland and Alameda board of education as well as the Y.W.C.A. At present she is in the throes of extended research for a book of dancing she is readying for her publisher. And during her spare time....say, we forgot to inquire as to what Alice Zwillinger does in her spare time...

-Gordon Keith-

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